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ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

Vol. 46, No. 5

JANUARY, 1960

ARTICLES

On Safari in Fantasy-Land.....	Ronald Day	4
What Shall We Do About Contests?.....	Burton Wasserman	11
What To Do With Old License Plates	Yvonne Parks Hunt	12
A Way to Quick-Print.....	Margaret Winston Stone and Eleanor Ashbough	18
Sermon on a Snowman.....	Dorothy Marcuse	21
Block That Print!.....	William R. Prevetti	24
Integration vs. Correlation.....	Ethel M. Christensen	28
Monotypes Introduce Non-Objective Art.....	Max Klaeger	30

DEPARTMENTS

Junior Art Gallery—Leslie and Martin Berg.....	14	
Art Appreciation Series—Elen and Hank Kluck.....	22	
Books of Interest and Audio-Visual Guide.....	Ivan E. Johnson	34
Shop Talk		36
Professionally Speaking	Alex L. Pickens	38
Index to Volume 46 (September 1959 - January 1960).....		42

Cover Design: Free brush painting of unicorn
By Vilija Mockus, Grade 6A
Hazeldell Elementary School, Cleveland, Ohio

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ON SAFARI

When Cleveland students go after big game, trophies exceed expectations.

Their treasure hunt yields new inspiration in use, appreciation of Museum.

By RONALD N. DAY

Directing Supervisor of Art
Cleveland Public Schools



Fourth, fifth and sixth grade children make quick sketches of fabulous animals in Museum collection.

One of the many responsibilities of the educational staff of the Cleveland Museum of Art is to originate and arrange educational exhibits for children. Such an exhibit was one called "Fabulous Animals in Art" on view in the educational corridor of the Museum from January to April, 1951. Reproductions from the Museum library, objects of art from the "circulating exhibit collection", a few objects from our primary collection, and illustrative drawings done by members of the educational staff combined to make an attractive expository exhibit about fabulous animals in art. The phoenix, the unicorn, the griffin, the dragon, the Fodg and the jaguar appeared in textiles, wood and stone carvings, shadow puppets, paintings and drawings. One of the purposes of this special exhibit was to stimulate children to hunt for these animals in the objects of art in the primary collection in the main galleries of the Art Museum; in other words, to instigate a treasure hunt for fabulous animals.

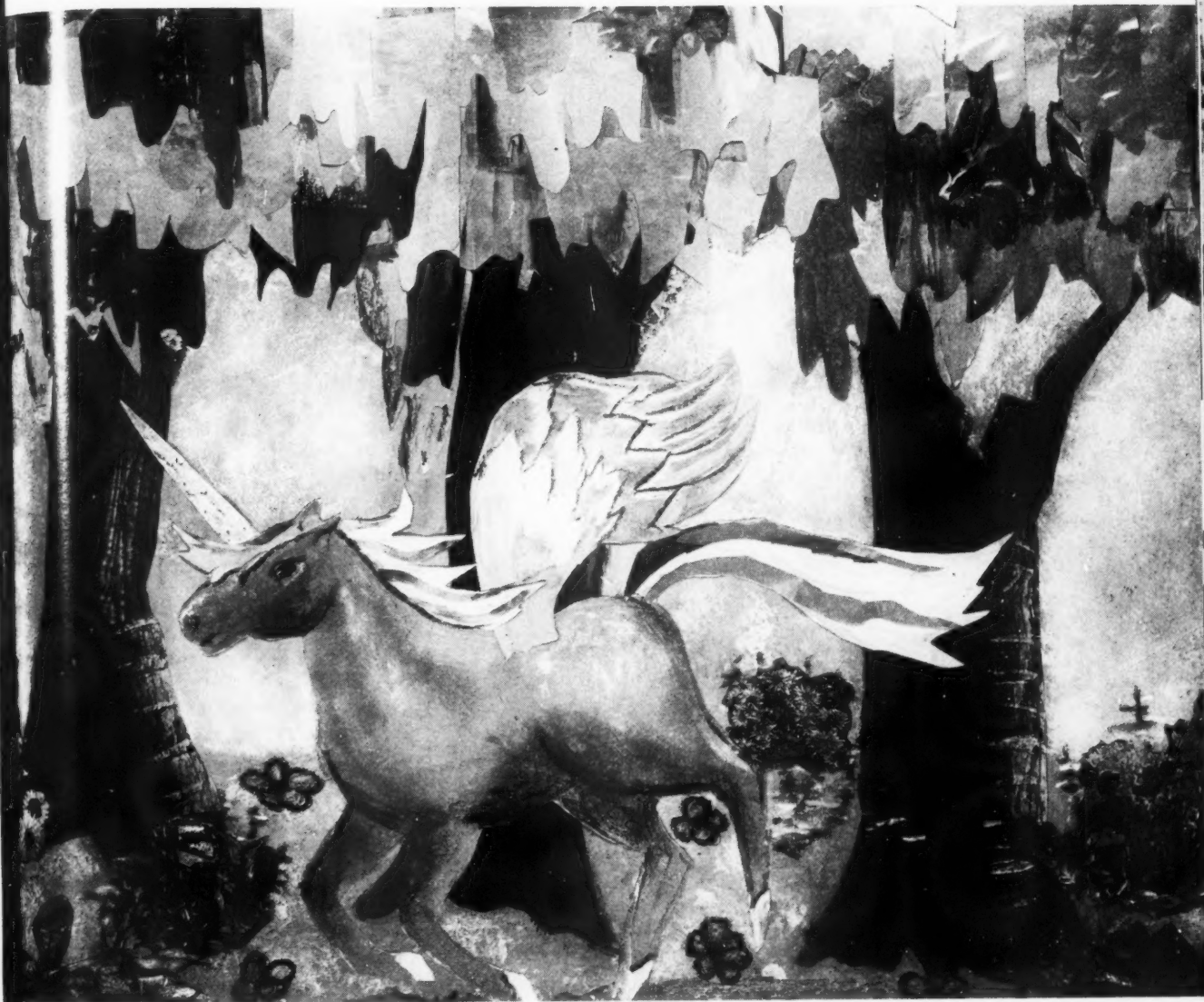
This special exhibit was used as a stimulus for a project in art appreciation and creative art expression with a group of high-I. Q. pupils from Hazeldell Elementary School. Small groups of students from grades two through six were



RIN IN FANTASY-LAND

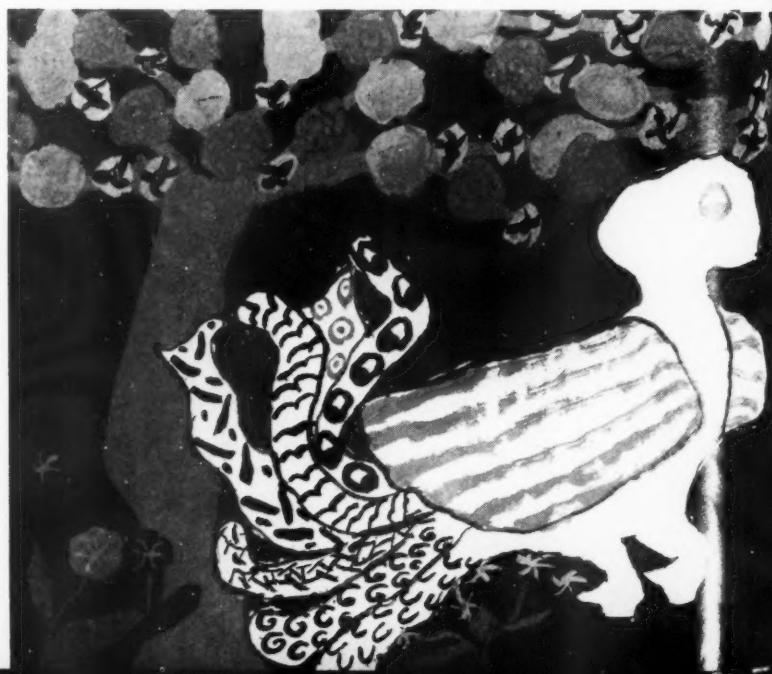
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Students choose their own medium, style, size and speed of work. Most choose to paint but one decides on paper collage, above, with striking effect. Flowers at extreme left and right foreground come from magazine.

Birds that might have graced garden of mythology turn up in children's imaginations. Author regrets virtual abandonment of classicism with tales of gods and heros who have been rich source of imagery for long centuries.



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While phoenix, unicorn, griffin and Fo dog abound in expository exhibit about fabulous animals, dragons seem to capture greatest number of admirers as subjects for paintings.



brought from the school to the Art Museum. Here with Juanita Sheflee, a teacher assigned by the Cleveland Board of Education to acquaint elementary students with the Museum, the pupils looked at the special exhibit about fabulous animals and then searched the Museum galleries for other examples. For instance, they found two marble statues of Romanesque griffins and dragons on Chinese porcelains and in jade carvings. They found carved wooden Japanese Fo dogs and they found the unicorn in a British stump work embroidery mirror frame, and in a German stained glass window. They discovered St. George and the Dragon in tapestry form, on a contemporary enamel bowl and in a contemporary etching.

The fourth, fifth and sixth grade children made quick sketches of the fabulous animals from the Museum collection. The younger children drew animals from memory and imagination.

The students responded well. Though naturally imaginative,

children do need some stimulation to counteract today's over-emphasis on the literal practical approach to most subjects. In a way it is unfortunate that the virtual abandonment of classicism with its stories of gods, heros and mythology has closed off a rich source of imagery open to students of a generation or two ago.

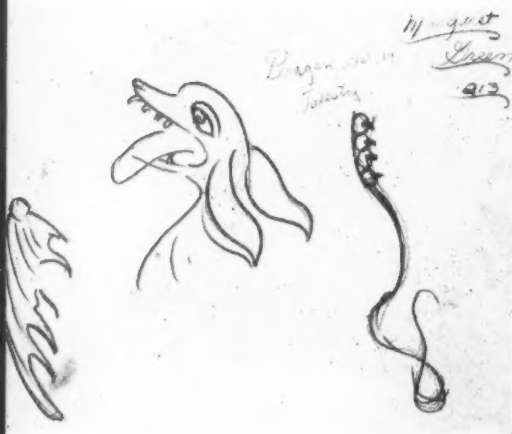
Some of the children who took part in the "treasure hunt" for fabulous animals volunteered to pursue the subject further. They wanted to know where they might find more information and more illustrations. They were encouraged to do research work in the Museum library and in their own neighborhood branch libraries. Each picked his favorite fabulous animal for a research project. (This approach is typical of this group of exceptional pupils. They are accustomed to doing individual research on subjects that interest them and later reporting their finding to their classmates.)

Following is a list of some of the books the children used: "Pop-corn Dragon", Catherine Woolley, Morrow, 1953.



St. George and Dragon appear in sketch, above, and print, right, made by sixth-grade boy whose ambitious 12x18-inch linoleum cut of complicated composition was his first experience with medium.





Sixth-grade girl who decides to use embroidery arrives at appealing sketch of head, above, also renders crayon sketch before stitching panel, right, in shaded green yarns against rose burlap.



"Decorative Motives of Oriental Art", Katherine M. Ball, New York, Dodd, Mead & Co., 1927. "Ancient Pagan Symbols", Elizabeth Goldsmith, New York, G. D. Putnam's Sons, 1929. "Window Flowers—Symbolical Silhouettes for the Chinese New Year", 1949 Peiping, Lotus Court, Artist Liu Chen. "Fabulous Animals", Peter Lum, Pantheon Books, Inc., 1954.

In the course of their research the children read stories about these animals that suggested illustrations and they decided they would like to make an original visual interpretation of their choice of fabulous animal. There was no obligation nor pressure to do this, but some were eager to do so. The dragon of course was the favorite. Their choice of medium, style, size and tempo were their own and they showed in

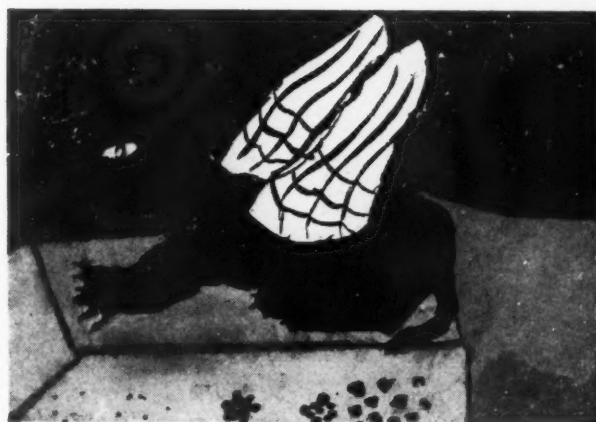


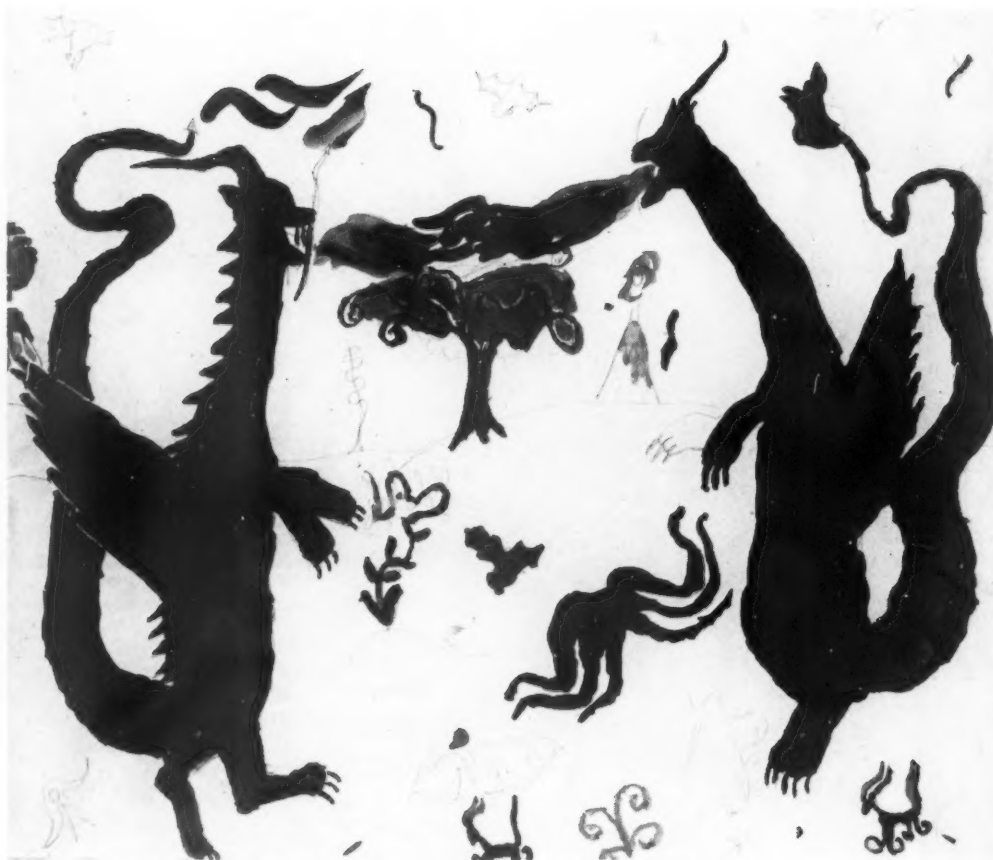
most instances no desire to copy the drawing they had originally made from Museum source material of the animal. One sixth-grade boy decided he would make a linoleum cut of St. George and the Dragon. He embarked in a medium he had never tried before and succeeded in making an ambitious linoleum block 12x18 inches in size, an original and complicated composition of his subject. One girl decided on embroidery, another on a collage, but most chose to express their ideas in paint.

Two or three students, in addition to the Museum sketching and exploring and their own research work, decided to write original stories about their animals and to illustrate them. Here is a shortened version of one story written by Milija Mockus, a sixth-grader, about Ulé, the unicorn:



Dragons carry the day in a blaze of color. Students found them in Museum on Chinese porcelains and in jade carvings, in modern etching and enameling and old tapestries.





Fabulous animals release inhibitions (if any!), set children free from ordinary visual clichés. None of them shows any desire to copy what he saw in Art Museum.

It started in the woods. I saw the unicorn and asked him many questions because I had never seen an animal like that before. It looked like a horse with a horn on his head. We made friends and he offered to take me for a ride. I hopped on his back and since he had wings we flew off. First we went to the past—to Egypt, Greece, North America and Europe. Here we saw many wonderful arts and crafts. We saw the gods and goddesses and fought in many wars in Europe and even in North America with the Indians and in the Civil War. He even offered to take me for a ride to the future so off we went. And what we saw! People were flying in rockets all over the universe. They had robots to work for them, had different clothing and different art.

We went to the planets and had many adventures with the "Marsmen" and the "Moonmen" and other people from other planets. It was so much fun! Ulé saw that I was getting tired and took me back to the present. I thanked him and said good-bye. I was very glad to have taken these rides and visited these places, but I was even more glad to be back in the present. Oh! Oh! My mother called for supper. When I got there she asked me what took me so long. I just relaxed and said, "I was just unicorn-back-riding!"

The whole project culminated in a program presented for their classmates.
(continued on page 40)

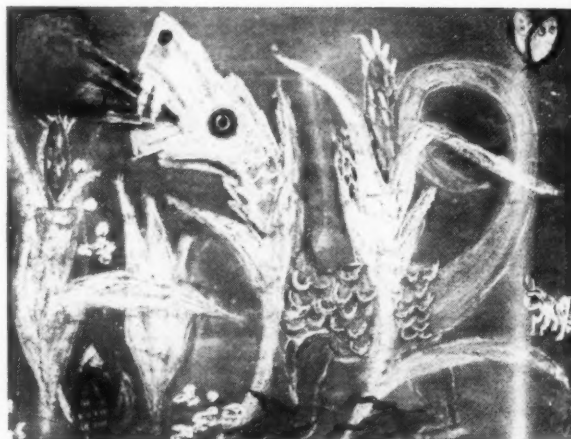


Illustration for "The Popcorn Dragon" mixes media. Smoke- and fire-belching monster and insect life are chalk on painted background.

WHAT SHALL WE DO ABOUT CONTESTS?

By BURTON WASSERMAN

To contest or not to contest? This is a crucial interrogative that art teachers are forced to wrestle with from time to time. Are all contests good or are they all bad? Are some good while others are bad, and if so, how is one to choose between them? Can the art teacher say yes to some and no to others and still retain the posture of consistency? When invited, cajoled or threatened to have a class of students participate in an art competition of some kind what is the art teacher to do? What should be the decision and why?

When they are faced with an art contest some teachers immediately decide to "go along". "Why," they ask, "should they have to look forward to the possible wrath of angry principals, school board members, *et al*?" If these teachers later regret their actions it is usually too late to do very much about it. After all, a precedent has been established. If a teacher refuses to "go along" again he is confronted with statements like, "You participated last time. If it was all right then, why not now?"

Other art teachers refuse to have anything to do with any competition. They firmly defend the principles on which they feel their teaching practices must be predicated. Sometimes holding to this position brings them great respect; sometimes it causes them to be marked as "prima donnas" or "difficult to get along with". Worse yet, some in this group are branded as lazy and incompetent. They are accused of being unwilling to exercise a little extra teaching effort. Beyond the defamation of their professional character sometimes they find their budgets cut and/or additional extra-teaching duties imposed upon them. This is done to teach the offending teacher "a lesson" even at the expense of the education of students and the bitterness and resentment of the teacher.

One way to prevent needless emotionalized conflict over contests is to have a written policy on art competitions available for reference when and if a question of participating or not participating in a contest should arise. If a statement that has previously been

mutually agreed upon may be brought out, disputes over contests may be alleviated or eliminated altogether.

The establishment of a written policy should be jointly carried out by all the art teachers of a school district and representatives of administration working in concert. Open meetings of all interested persons can provide an atmosphere in which principles and practices can be aired, compared and analyzed. As points of view are exchanged in a climate free from hysteria art teachers can present, amplify and examine their philosophies. Guides may be elaborated by which future contests may be evaluated. Then, if a contest meets these criteria, participation would be permitted. If a contest did not meet the necessary qualifications there would be no participation. In this way no particular contest would be automatically outlawed and no bad feeling would be engendered. If a contest's sponsors then genuinely and sincerely were interested in growing boys and girls it would be incumbent on them to revise their contest programs to meet the requirements that would have been arrived at by responsible reasonable educators who had the needs and welfare of their students at heart.

Conceivably, one outcome of open discussion could be the emergence of a unanimous feeling that all competitions are harmful and unhealthy for the future creative and mental development of learners; that all competitions tend to place more premium on the rewards of the contest than on the personal satisfactions and rich learnings that accrue to real, non-artificially motivated art experience. In such a case the final policy statement would indicate that no youngsters in any grades of the school district would be invited or encouraged during class time to compete in contests of any kind involving art or design skills.

While some school systems have not found it advisable to restrict all grade levels from participating in art contests during class time they have established policies whereby grades one through six are restricted from participation.

Another outcome of discussion could be the feeling that some students may genuinely benefit from taking part in certain kinds of art or design competitions. When this happens art teachers might want to give serious consideration to the following suggestions for stipulations that could be included in the formulation of a policy statement:

- (1) Individual students may compete if they personally desire to do so and if they have obtained parental sanction.
- (2) Teachers shall not compel whole groups of students to enter any competition.
- (3) All students who participate in a competition should clearly understand why they are participating.
- (4) The competitive experience should have definite educational and/or personal value.
- (5) The participants' creative efforts should be judged only at their own developmental and experience level.
- (6) The contest must be judged only by persons who are well qualified to pass judgment on the work of students in the areas of art and design. It shall be the prerogative of art teachers to decide whether or not the judges are well qualified.
- (7) Contest entries should be judged according to the principles of design, originality of ideas, exercise of imagination, good taste, power of expression and effectiveness of execution.
- (8) The identity of participants who do not qualify for any prizes shall not be publicly disclosed.
- (9) The purpose of the competition should not be a mask for unfairly exploiting the abilities of students. Art teachers must have the prerogative of deciding whether competitions are so devised or not.
- (10) Art teachers must receive announcement of the contest a minimum of one month before the closing date for entries. In the case of local competition, art teachers should be advised at the beginning of the school year regarding contests coming in that year.
- (11) Teachers shall not, under any circumstances, alter or modify the work of students. (continued on page 41)



Auto tag becomes versatile printing plate when varnished with children's imagination. They vary colors of ink, colors of printing paper and position of license plate to achieve variety of effects illustrated. Particularly effective prints are made on gold or silver backgrounds.

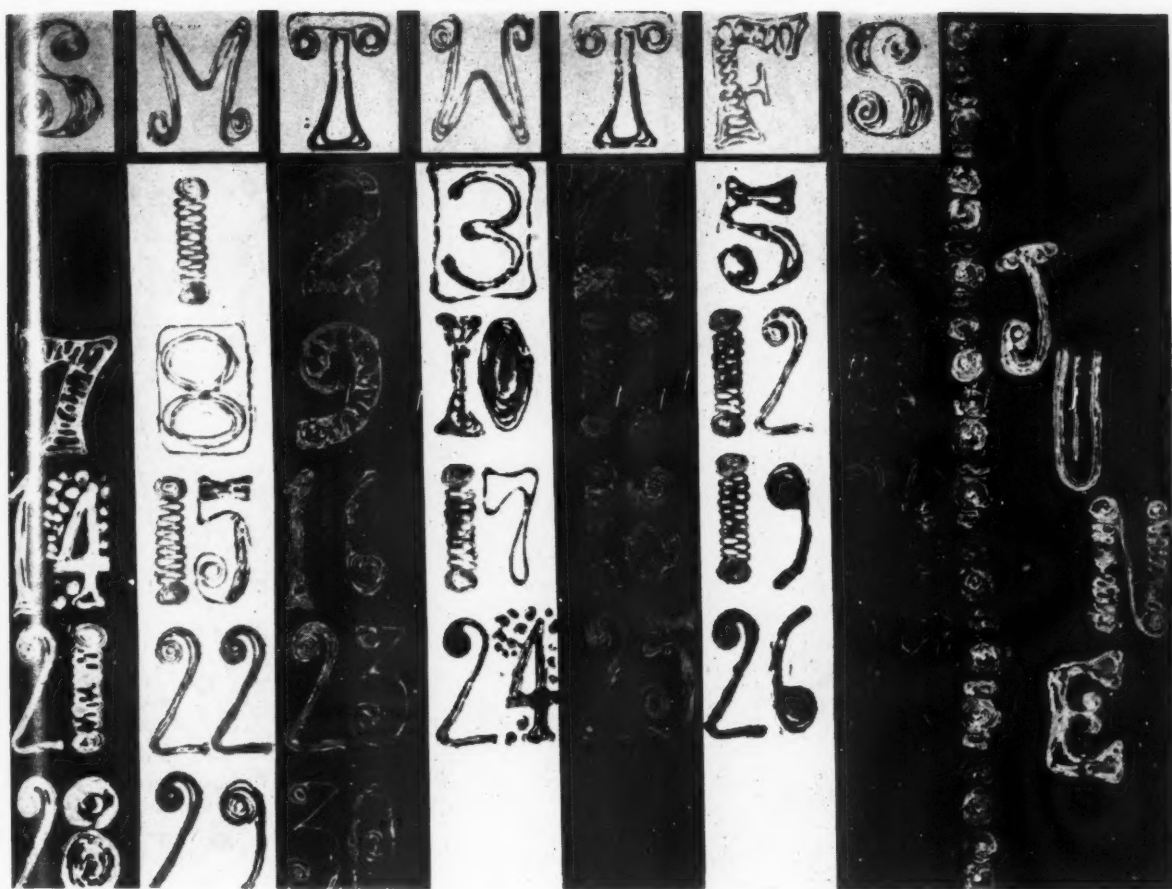


What to do with OLD LICENSE PLATES

By YVONNE PARKS HUNT

Art Teacher, Area II
Atlanta, Ga., Public Schools





On one of those cold dreary January days, we found ourselves with nothing to inspire us to create—except an old license plate the principal had given us. (The art class gets all manner of discards because we always ask for scrap.) How to use the automobile tag puzzled us for a while but then we got the idea of trying some prints. The first ones were so successful that a thrill of excitement ran through the class.

We decided on colors of paper and ink to use, then rolled the ink on a glass rolling surface until it was smooth and tacky. With an evenly coated brayer we rolled ink over the surface of the automobile tag, then pressed the inked surface to our printing paper (which had been placed on a pad of newspaper). We had to exert heavy pressure to get a good print.

MATERIALS

Automobile tag
Black printing ink
Brayer (ink roller)
Rolling surface (glass is good)
Newspaper or magazines
Paper (assorted colors of construction paper or tissue paper)

When the entire piece of paper was printed, we changed to another color and placed the printing surface in the opposite position. As many as five or six colors may be used until the design suits the young printers. Try it for a special kind of printing fun!



No.1



DRAWINGS—Leslie and Martin Berg

JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD

I love horses and since I can't always be with them I enjoy drawing them. I especially like to draw horses in action because I find their flowing movements very exciting. I don't draw to fact; that is, I don't draw every muscle and tendon. I just draw what I think I would like the horse to look like in the scene.

I find it very easy to draw the horse itself but find it much harder to plan out a whole composition. The finest horse artist I have ever seen is Paul Brown, who although he doesn't give every detail, he gives each horse a definite personality. Another is C. W. Anderson who is very exact in his drawing of horses.

Although I love to be with the horse itself, I find that in drawing I can create scenes that I could never actually see.

Leslie Berg

Age 12
James Vernor School
Detroit, Michigan





By Leslie Bee







No.2



DRAWINGS—Leslie and Martin Berg

JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD

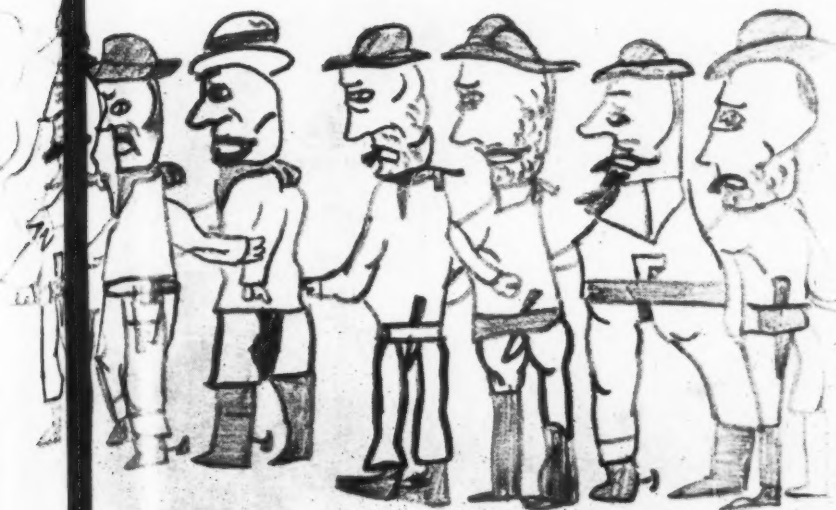
The love to draw is a hobby no one can say is hard. To pick up a pencil is not very hard and the unjoyful mistake that you make in a drawing sometimes is not hard to take. Take the picture of the cowboys (or the Mexican bandits). No movement is seen but in the heart of the illustrator movement is beating every moment.

Bip, a still life portrait, is one of my favorites, the white and the black blended. It seemed to have the word "action" printed in big black letters.

If there is anything else in the world that I like, drawing is the very thing that I cannot lose.

Martin Berg

Age 8
James Vernor School
Detroit, Michigan





Spatial design and form are emphasized as well as need for simplicity. Cardboard is cut with scissors.

A WAY TO QUICK-PRINT



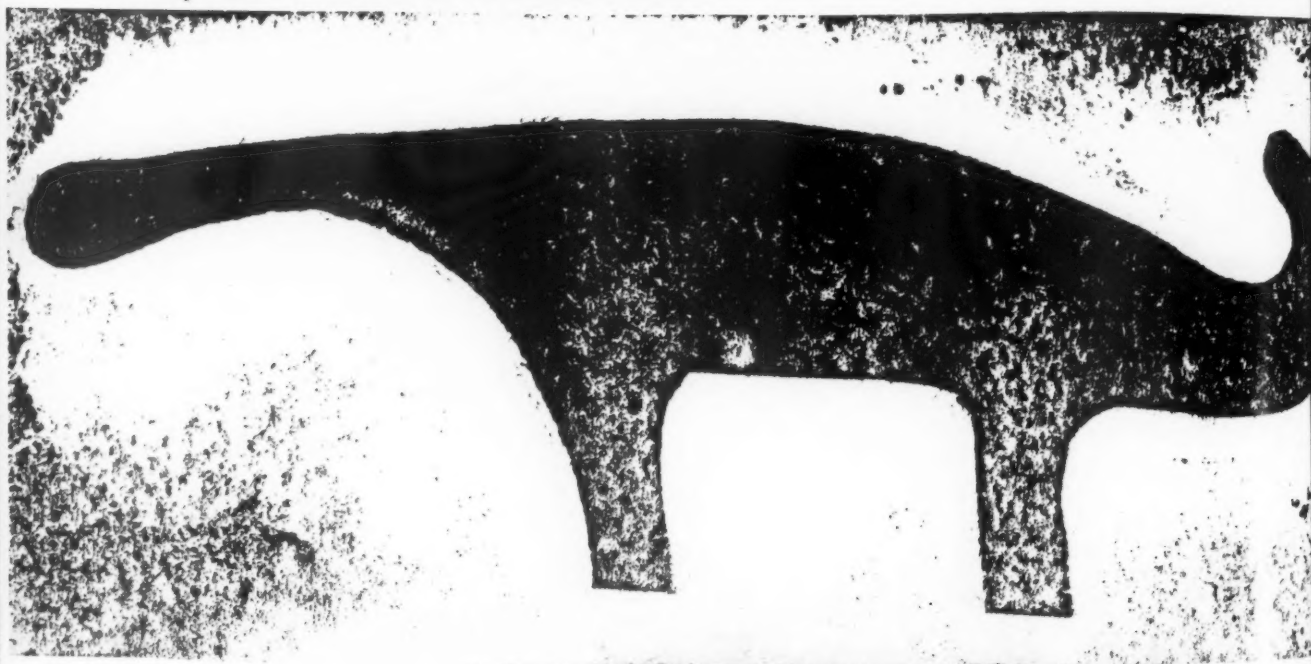
By **MARGARET WINSTON STONE**

Art Consultant

and **ELEANOR ASHBOUGH**

Classroom Teacher, Grade 4
Fairlawn Elementary School
Miami, Fla.

Cardboard printing "plate" at left and finished print below show how effective quick process can be.





Each student has opportunity to make at least three prints, sometimes using three different paints and papers. Choice of colors is an individual matter.

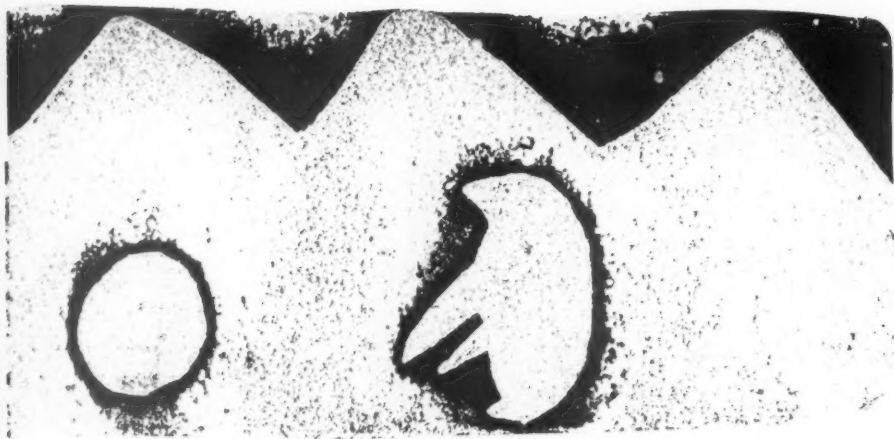
Cardboard printing can go from inception to end product in one class hour with ease and simplicity that appeal to both student and teacher.

When this simple printing experiment was introduced to our fourth-graders, each student worked with one shirt cardboard. He cut it in half so his printing "block" would fit our small printing press. One piece was to serve as the block on which the cutout picture or pattern was to be pasted. The other half was to be used for creating the design to be printed.

The students first planned their prints with pencil and drawing paper. Spatial design and form had been emphasized as well as the need for simplicity, for the cardboards were to be cut with scissors. When a student was satisfied with his design, he transferred it to his cardboard, cut out the necessary piece or pieces and rubber-cemented them to his cardboard "block".



Tremendous fish print gets much of its distinction from its fin. This effect is achieved in "plate" at right by rubber-cementing pieces of cord as delineations of fins.



Ten-year-old who printed polar bear "enjoyed most the design". Another student said of this activity, "The part I enjoyed most was that we were allowed to get our own ideas and to do the printing on our own."



On a table set up for printing were paper, soluble inks, metal inking plate (glass could be used), a brayer and the press. The choice of ink and paper was left up to each individual, but it worked out best to have students take turns printing according to their choice of ink color. This avoided frequent washing of brayer and tray. Each child made at least three prints, sometimes using three different colors and papers.

The ease and simplicity of this procedure are easily recognized and it's one that can go from inception to end product in one class period. ■



SERMON ON A SNOWMAN

By DOROTHY MARCUSE

Instructor, Adults' and Children's Art
City Recreation Committee, Pullman, Washington

This picture of a snowman was brought home from school by a second-grader. It is of particular interest because it sums up so clearly several things that art educators try to say using many thousands of words.

First, the snowman in this picture is a prime example of what we mean by a "stereotype" or "cliché"—that is to say, a shape, color or form that a child takes over unthinkingly from an adult or from other children without feeling or interpreting it for himself. All the children in the class were given dark blue paper, white paper, crayons, scissors and paste. They were told to draw around three circular objects (such as paste bottle) on white paper, to cut out the circles and to paste these "balls" on the blue paper, one above the other. This they dutifully did; and thus they had their snowmen, all neatly and nearly the same.

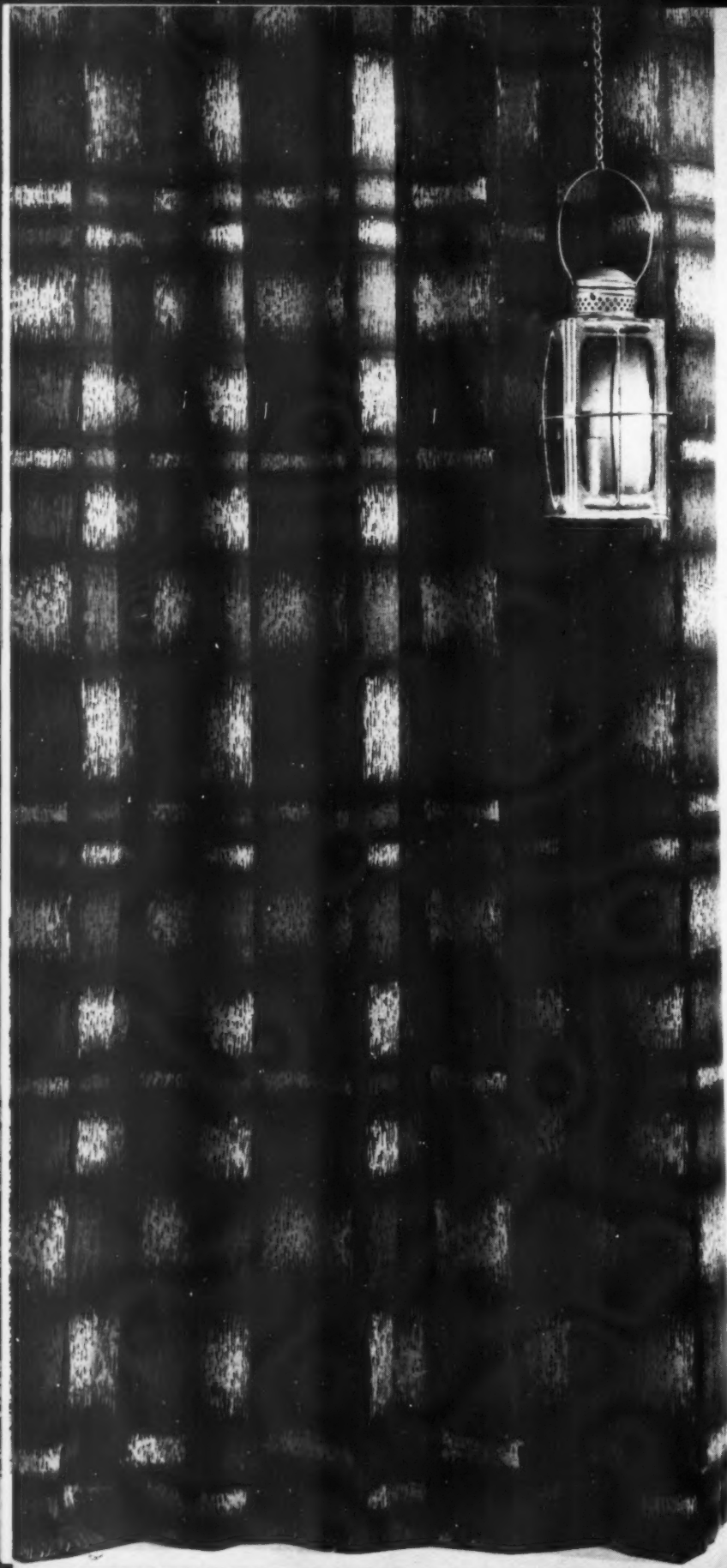
These snowmen are stereotyped because they tell us nothing at all about the children's own reactions to making a snowman. The great pity is that by using such a procedure, the teacher is actually guiding and encouraging the children to produce stereotyped art (and maybe even stereotyped snowmen from real snow too!).

In sharp contrast to the snowman, we have the child's own personal addition, a lively "felt" representation, full of action—a child on his sled. Here he vividly expresses in his own way an experience he knows well. The contrast between the two representations could not be greater. This child has been able to retain a degree of spontaneity in his picture in spite of the stereotyped classroom activity.

But how long would he hold out in the face of a continued program of this sort? And how many more docile children are discouraged from ever giving expression to their personal reactions, thoughts or feelings, because they have come to believe that the teacher's (or other adult's) way of doing things is "right" and the child's way is therefore "wrong"?

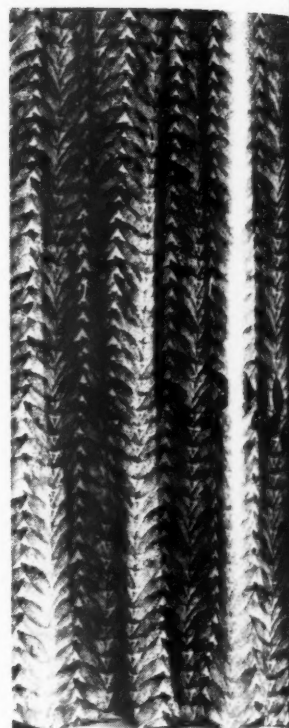
The selfsame art project could be used effectively without recourse to stereotypes. First it would be necessary to recall and discuss the children's actual experiences in building a snowman. (Ideally, they might build a snowman at recess). How does it *feel* to build a snowman? How do you go about it? You have to roll big balls to get a snowman started, but are all snowmen the same shape when they are completed? What else goes on near the snowman (sledding, skiing, snowball fight, snow fort, etc.)? What other snow shapes are around (on bushes, fences, trees, other objects)? What color paper should be used for a background to suggest cold and make the white snowman show up? (Let the children discover this, rather than just handing out blue paper). After such a discussion, the snowmen should be cut *freehand* from the white paper to the accompaniment of such remarks from the teacher as: "They are your very own snowmen, so you can make them any shape you like" . . . "Some people will want to make just one snowman, and some may want to make several."

Approached in this way, the project could accomplish several things from the viewpoint (continued on page 41)

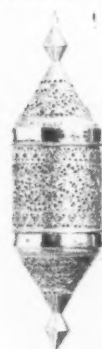


Luminaire

Sumac



Wanderlust



ART APPRECIATION SERIES
FOR YOUR BULLETIN BOARD

Elen and Hank Kluck have combined the allied skills of their two creative fields, fine arts and architecture, to achieve outstanding success as the award-winning design firm, Elenhank Designers, Inc.

The talented husband and wife combination, producing decorator drapery designs in panel, repeat and random prints as well as custom designs and coordinated wall coverings, began operation in Chicago in 1947 with an initial order for 200 yards of fabric for a church—and they used their apartment floor for hand-printing operations! Today the successful young designers have nationwide distribution of their designs through decorators and fine stores.

The young designers insist that drapery design is a three-dimensional affair. Each design must offer horizontal and vertical interest when drawn and must create a wholly independent and attractive pattern when hung in folds.

"Drapery design is a challenging art," say the Klucks. "Each design must stand on its own merit as a static form of art, but must 'move' in drapery form, adapt itself to structural and lighting conditions and gracefully accept translation into a variety of fabrics."

Evidence of the Klucks' abilities in the design field is seen in the many awards honoring their achievements. They have received awards from the American Institute of Decorators, the Honor Award in the Midwest Designer-Craftsman Show at the Chicago Art Institute in 1958, and honorable mention in the recent Joslyn Art Museum exhibition currently traveling under the auspices of the Smithsonian Institution. In addition, six of their patterns have been purchased for the permanent collection of the Victoria and Albert Museum in London, and the Akron Art Institute also purchased an Elenhank design for its permanent collection.

The obvious enjoyment of Elen and Hank Kluck in designing has resulted in the eagerness of their three sons to "get into the act". Aged four, seven, and eleven, the two older boys already attend design classes at the Art Institute, as did Elen, and all three enjoy drawing, painting and sculpturing.

An exotic translation of a traveler's dream, the *Wanderlust* pattern reproduced here, is an impression of famous landmarks throughout the world. The design combines classic and Oriental styling and introduces a new "stained glass" effect. *Sumac* is a textured treatment of the sumac's leaves. *Luminaire* is produced by a scratchboard technique, transforming soft rectangular forms into a gentle stained glass effect.

Recently Elen and Hank Kluck combined their fine arts and architecture talents to turn the tables on the standard picture window treatment with its "blind" exterior and have used the architectural feature as a showcase for both interior and exterior decoration. Printing on both sides of a fabric, they have made their exclusive designs available for unusual window treatment, affording the appearance of a striking facade from outside and a unique shadow-of-design effect from within. The design, drawn in a variety of techniques for silkscreening and applicable to any chosen fabric, is deliberately conceived so that light playing through it increases its depth and does not in any way distort the design.

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Riverside, Illinois



Prep for graphic arts —

BLOCK THAT PRINT!

By WILLIAM F. PREVE TI

Art Instructor
Skiles Junior High School
Evanston, Illinois

Photography by Richard Storey, Art Instructor



After redrawing sketch on wood, student scrapes out negative areas with single-edged razor blade.

The graphic arts, long established in college art programs, are becoming an important part of the art education program in the junior high schools of Evanston, Illinois. The Skiles Junior High School offers an elective course in print-making to eighth-graders in addition to the regular art program. The course content includes drawing, etching, wood- and lino-cuts, and lithography.

This article is concerned with the woodcut, in the area of relief printing, as done at Skiles Junior High. Since we accept all of our graphic arts as media of expression we find the woodcut highly successful when the intrinsic aesthetic characteristics of the wood are preserved in the print. The wood itself is a contributing factor in the basic aesthetic quality of the print.

Since we believe the print is the thing, we conclude that any means justifies the end. As a result we find ourselves experimenting with various surface treatments such as scraping, pounding, scratching, sanding, tearing and pasting up of miscellaneous materials for textural effects.



Next he uses brayer to apply ink to relief surface of block prior to printing. This is called "rolling up".



Printing paper is laid over inked block and rubbed by hand. Rice paper or other semi-transparent paper is best.

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Successful print shows blacks, greys, whites, as opposed to more conventional flat black and white.

The basic tool used is a single-edged razor blade, which serves as both a cutting and scraping tool. The razor blade is very economical and much safer to use than the conventional woodcut tools.

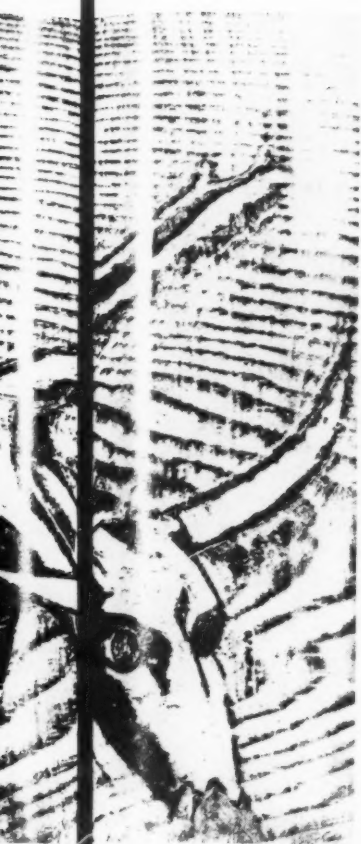
We begin our woodcut by developing the basic idea with a series of sketch plans. When the student arrives at a sketch suitable to his idea, he redraws the sketch on the block. By redrawing instead of tracing, he allows himself more freedom for adjusting the composition relative to grain qualities of the wood. The wood we use is soft pine.

The student usually begins by cutting the linear areas he wants to maintain. Sharp lines are obtained by cutting a "V" slot along the line to be printed, and then scraping up to it. The larger light areas are then scraped out, with varying pressures so as to conserve some middle tones. The scraping in the middle tone areas is done lightly and mostly across the grain. This process emphasizes the grain strands by removing the softer pulp. Additional textural effects are then obtained wherever desired by whatever techniques necessary: sanding, tearing, hammering, etc.

For printing, an oil base ink is rolled on the block. A sheet of Japanese rice paper is laid over the block and rubbed by hand to transfer the print. The rice paper allows the printer to watch his progress through the back of the paper as he rubs. In this way he is further encouraged to accent various lines by rubbing with a hard smooth object to create a black line. Though rice paper is desirable, other semi-transparent papers may be used. If the print is a successful one, it will have blacks, greys and white areas, as opposed to the more conventional flat black and white print.

This process is offered not as an end in itself, but rather as a basic approach to the more advanced work at higher grade levels. ■





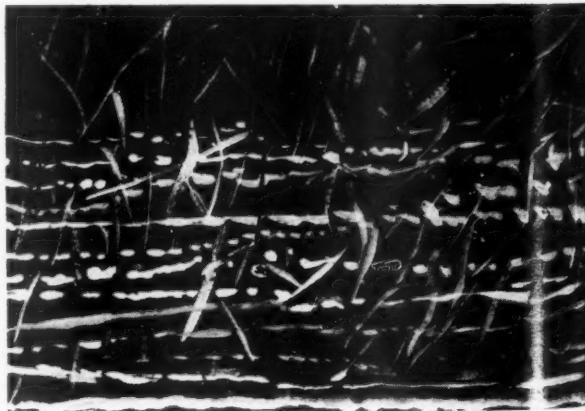
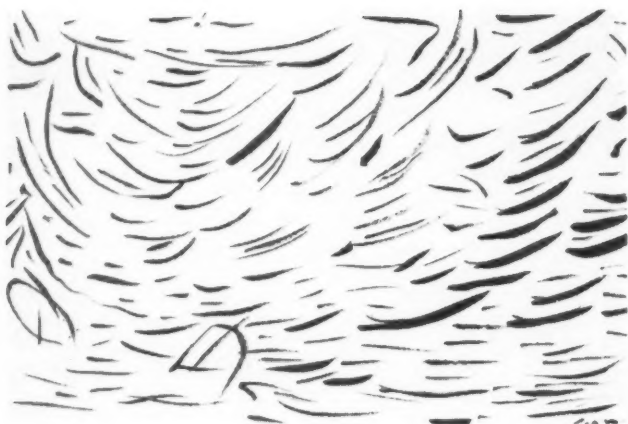
Sixth-graders' China study further undermines dubious value of "correlating art", supports thesis that "integration" represents real learning in depth.

INTEGRATION vs. CORRELATION

By **ETHEL M. CHRISTENSEN**

Art Teacher, Hamagrael Elementary School
Co-author, "Children's Art Education"
Delmar, New York

As a carry-over from the core curriculum days, the urge to correlate art with all other subject matter stays with us, and thoughtful art educators are concerned with the arbitrariness of this correlation. For instance, correlation suggests that children start with the subject matter of the unit under study and paint pictures to illustrate it. Some people have suggested that children learn more about their subject matter through such an experience but the fact is that children cannot learn about a new subject this way. They must learn the material first—from the text, the dictionary or the teacher. This knowledge is foremost in the child's mind when he "illustrates" and it determines how and what he draws, but in this



Brush designs (tempera paint on different colors of paper) are end result in exercise in "experiencing" feeling of each brush stroke. Children gain new sensitivity of line.



Children who are not satisfied with leaving their paintings as designs make them into realistic pictures, following ideas suggested by strokes.

situation he has little opportunity to originate new forms, use his imagination or combine shapes and colors in unique ways. This type of correlation contradicts what Ralph Pearson has said in "The New Art Education" (Harper Bros., New York, 1941, page 33), "Producing and experiencing works of art are not thinking processes. They are not matters of skill. They go much deeper within human capacities than these functions of conscious mind and hand. They root in sensitivity." Correlation that leads to "illustration" has little to do with producing a work of art except in that art media are involved.

A less arbitrary integration—one that maintains the integrity of art—is possible. If we start with thoughts and ideas that are of importance to children, it is likely that the end result will represent a much broader and deeper integration of subject matter than in the correlation type of experience. "Expressing reality means expressing essentials rather than superficialities. What are the realities of a dog or a man?

Are they the hair and the clothes or are they the bodies under the outside covering? The disposition, the intelligence, the loyalty, the past experiences which make one individual different from another . . . ?" asks Ralph Pearson. A meaningful art experience deals with human feelings and emotions. It makes an attempt to get beneath the veneer and express these things in an aesthetically satisfying art form.

There are several ways that art experience can be effectively integrated with other subjects. Art objects such as reproductions of the works of established artists may be brought into the classroom at the time the children are studying China, France, or other countries. Discussion of these paintings or sculptures can add to the understanding and appreciation of aspects of their cultures (e.g., human feelings).

Human feelings cut across the boundaries of time and country. People have similar hopes and joys, unhappiness, sorrows and feelings of beauty (continued on page 37)

Monotypes Introduce Non-Objective Art

By MAX KLAER

Oberrealschule Dillingen
Munich, Germany

Experience has shown us that it is often difficult to bring high school students to an understanding of abstract art. Mere acquisition of an intellectual understanding is not enough; practical experimentation is a necessary component of a lasting appreciation.

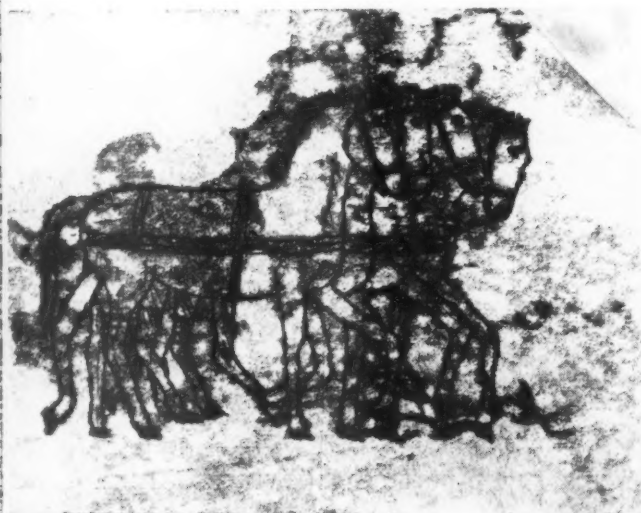
An exercise in monotype printing in one of my classes quite accidentally resulted in experimentation with non-objective forms. The artistic results and the enthusiasm of the students justify the assumption that monotype printing is a promising way of introducing students to abstract forms. The monotype also is an ideal means for inducing students to try a variety of approaches to design and printing.

For the three distinct kinds of monotype printing that form the basis of my teaching sequence, a class needs certain special tools and materials: a rectangular piece of window glass, printing ink in various colors (oil base), a brayer, a supply of thin paper, cleaning fluid, pencil and brushes.

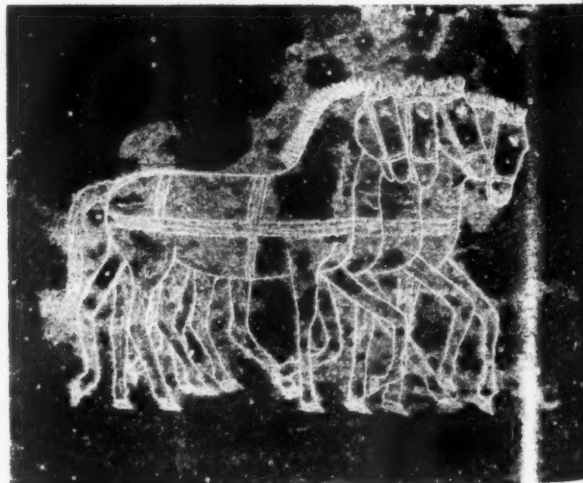
In the first method, a thin even layer of paint is rolled on the glass and a piece of paper carefully laid over it. Prints must be taken lest the sticky oil paint adhere to the paper.

Now the student draws his design on the paper with crayon or pencil. The lines receiving pressure from the pencil bulge into the sticky paint on the glass plate and the paper absorbs it along the lines of the design. When the sheet is removed, the student discovers that the print is a mirror image. Often a soft tone of color appears on the paper where originally it was not intended. If a student is flexible enough, he will incorporate these occasional additions of form and color into his design.

If the paint on the glass shows a contrast to the color of the paper, another print may be taken—a so-called negative print. Without touching the glass plate at all, the student takes a new sheet of paper, puts it over the plate and energetically rubs the paper with some kind of dauber (or spoon). The new sheet is thereby pressed strongly against



If student uses contrasting ink and paper, he may take negative print (below) without re-inking plate that has produced regular positive monotype (left). Facing page, broad brush strokes unify 15-year-old's self-portrait.



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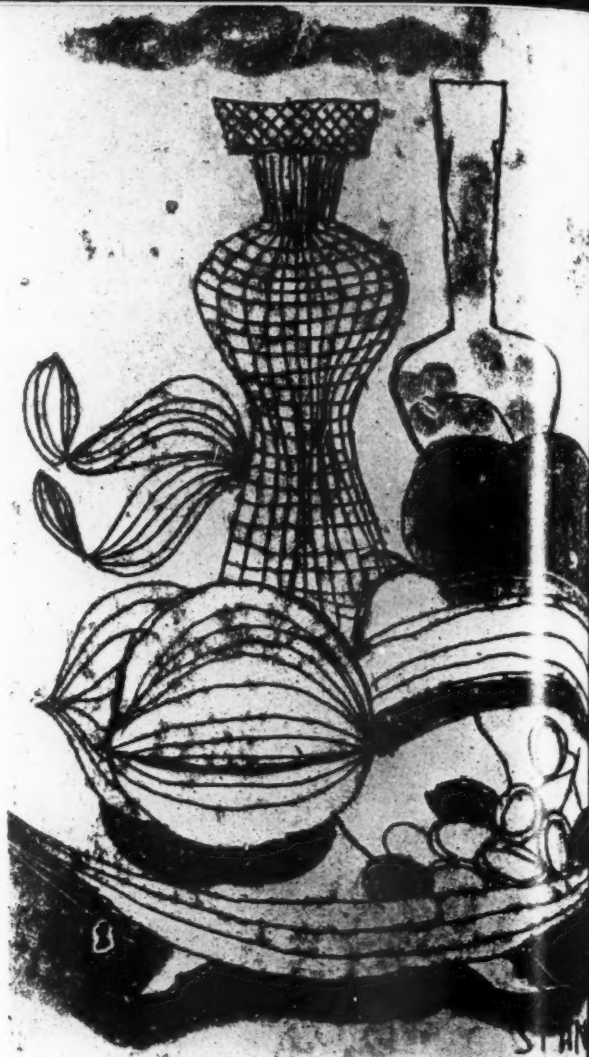
y IES



JANUARY, 1960



Textural qualities are outstanding feature of abstract designs produced by third method as given in text (painting directly on glass).



"Still Life" (first method) makes use of soft tones of grey and black achieved by varying pressure of index finger during printing (whether planned or accidental).

the sticky paint and completely colored. Only in those places where the previous printing had transferred the paint from glass to paper will the design now appear—in light lines and areas against a dark background.

The second method is a kind of "sgraffito" or scratch-out technique. On a glass plate entirely primed with paint, the student scratches his design. He may use various tools—a stiff-bristled brush, piece of painted wood, palette knife, comb, etc. Again the sheet of paper is put on the glass and thoroughly rubbed to take an imprint. This also will be a negative print: light design against dark background.

In the last method, the student paints the image directly with a brush on the glass, in outline or in full flat color areas. The final print is obtained in the usual way. After some initial hesitation the students will employ bold strokes with brushes well filled with (continued on page 35)



"Portrait of My Friend" is straightforward use of first method. For "Sea Bottom", left, 18-year-old uses first method combined with stencil of starfish.



BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

Professor and Head
Department of Arts Education
Florida State University, Tallahassee

GOING FOR A WALK WITH A LINE by Douglas and Elizabeth MacAgy, Doubleday and Company, Inc., 575 Madison Avenue, New York 22, N.Y., 1959, \$3.50.

In order that children can enlarge their perception of contemporary painting, Douglas and Elizabeth MacAgy have devised an interesting book which they have called *Going for A Walk With A Line*. With a simple delightfully-written text, they lead the reader from one detail to another in a number of works of art. By showing first detail and then the whole of the painting the child-reader is tempted into a continuous pursuit from one page to the next. In the course of this he discovers the part a line plays in a Jean Cocteau drawing or the part the outline plays in a Miro or Gauguin painting.

■ ■ ■

MAINSTREAMS OF MODERN ART, DAVID TO PICASSO by John Canaday, Simon and Schuster, 630 Fifth Avenue, New York 20, N. Y., 1959, \$12.50.

Now that modern art is no longer shocking, it is possible that art literature is becoming increasingly objective, rejecting the compulsion to view the art of the immediate past with a perception framed by the accepted art forms of the moment. It is this thesis that John Canaday pursues in his *Mainstreams of Modern Art*. Actually, the book is an art history that traces the development of painting, sculpture and architecture from David to Picasso. In this respect it is no more unique than a dozen or so other books on the same subject.

While he attempts to objectify his data and give continuity to his material, Canaday pulls no punches. His treatment may be labeled conservative but no one can deny that he has evaded taking a position. An instance of this is evident in his words on American abstract expressionism:

"... the abstract expressionists are romantic in the extreme personalism of their art. Earlier it was pointed out that the romantics would abandon moderation for excess, when necessary, would accept confusion rather than run the risk of sacrificing spontaneity to lucidity. When Guston called his painting 'The Painter's City' he implies the most personal emotional sources for his art. Such titles attached to abstract expressionism paintings bring the school into the tradition of personal fulfillment and release, at whatever expense, which is the basis of romanticism."

The theme, *Mainstreams of Modern Art*, is achieved by grouping artists or movements that can be functionally related as Canaday sees it. For this purpose the book is divided into four parts: Nineteenth Century in France, Nineteenth Century Outside France, Transition, and the Twentieth Century. The section entitled "Notes on Modern Architecture" is assigned to the appendix.

Canaday, who is now the art news editor for the New York Times, conceived his book as one which would not only detail historical developments but would enable his readers to better understand modern painting. Mr. Canaday has authored the Metropolitan (Museum) seminars in art; he uses the same expository treatment in *Mainstreams of Modern Art*. As an art journalist his style is even and interesting. A liberal use of illustrative material adds much to the text.

■ ■ ■

WHAT CHILDREN SCRIBBLE AND WHY by Rhoda Kellog, N-P Publications, Palo Alto, Calif., 1959, \$3.50.

In 1955 Mrs. Rhoda Kellog privately published some of the results of her extensive study of children's art and scribbles. In a short time, this early limited edition of *What Children Scribble and Why* was exhausted and the book has long been out of print. The 1959 edition has been condensed into a format that is less expensive and more easily used. The importance of Mrs. Kellog's study is that she groups drawings into an organization that enables us to see developmental levels and relationships in configuration.

Mrs. Kellog makes no attempt to attribute to children's drawings any real psychological meanings. She points out the difficulty of isolating variables and collecting a vast quantity of products uncorrupted by non-permissive conditions. Her system of classification is logical.

The 1959 edition *What Children Scribble and Why* should be useful for teacher education and research purposes in child growth and development.

■ ■ ■

CREATIVE CRAFTS FOR EVERYONE by G. Alan Turner, The Viking Press, 625 Madison Avenue, New York 22, N. Y., 1959, \$6.50.

One may assume that, judging from the number of "anthologies" of craft techniques, there is a great market in books for those who are doing crafts and other creative activities in their homes. For the do-it

yourself homemaker seeking a how-to-do-it guide, *Creative Crafts for Everyone* may have an appeal.

G. Alan Turner, its author, has compiled from a number of sources brief descriptions of techniques, media and supplies on some twenty-odd crafts. No attempt is made to suggest that some of the crafts listed are less creative than others nor is the reader stimulated to become aware of the value of being creative. Techniques are amply detailed but no attempt is made to encourage readers to study the visual quality of their work.

The premise is that exposure to crafts and curiosity about the various processes make craft activities in the home a "fun" experience. ■

Monotypes

(continued from page 32)

sticky printers' ink, but in printing they must be careful to adjust the pressure of the dauber to the quality of line or color they want to print. Strong pressure brings about crude lines with little internal organization, whereas lighter pressure results in more differentiated areas with spots of paper showing through.

These three methods may be combined freely and supplemented by additional techniques such as stenciling, background painting or printing, etc. Thus monotype printing offers many possibilities. The more line-conscious students are apt to prefer the first method, while the last one induces students to experiment with brush strokes and broad areas of textured paint surfaces.

The experience of a class of ninth-graders shows how monotype printing leads to understanding of non-objective painting. In four double class periods this group learned all three methods. Noting that the direct painting on glass proved most conducive to non-figurative experimentation, the teacher encouraged the students to use thick paint and to pay particular attention to textural qualities. The art room became a workshop full of paint and paper as the students worked themselves into a kind of frenzy. Paint splashes covered tables and the young people impatiently invented design after design. Without interference from the teacher, the students started to use the paint in thick patches and splashes that began to organize themselves into strange designs. The students' skill in controlling

the pressure during the printing process improved gradually.

Soon the students began to see the difference between organized design and chaos. They realized that non-objective pictures are not laughable, but that they can be judged according to organization, relationships, contrast, balance, etc. Their excitement mounted as these discoveries came to them. They leafed through the great number of prints that had been made and selected those that were good in printing and design to tack on the display board. Their discussion of the choices showed how thoroughly the students had enjoyed their "dive into color" and that it had become clear to the majority of them that non-objective painting justifies its place among the various modes of expression in contemporary art. ■

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SHOP TALK

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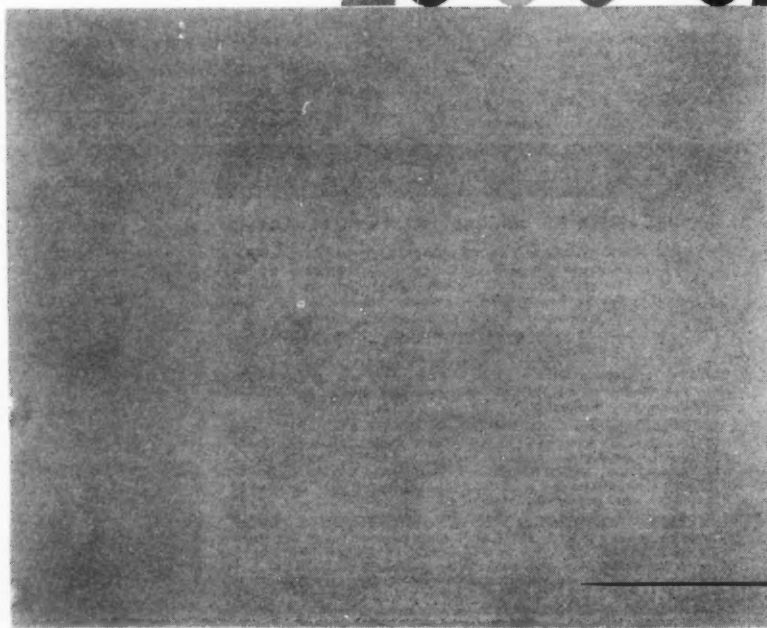
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Integration

(continued from page 29)

and discouragement. Anthropologists are finding a small common core of feelings and values in all people. If we assume that a study of other people, either historically or in the present, is incomplete unless it includes consideration of values and feelings, it follows that integration of art is a logical step. The children in the sixth grade at Hamagel Elementary School began with a brief study of the art of the people of China and became acquainted with the type of picture produced by Chinese artists. We talked about how other artists often refer to Chinese art in their study and as a stimulus to their own painting, but more significantly, we discussed their method of painting. The children were interested in how the Chinese artists studied nature and involved themselves in the actual scene they were going to paint by spending long periods of time "experiencing" the atmosphere. During this preliminary discussion, the children noticed the beautiful line quality evident in so many of the Chinese paintings. It was suggested that the sensitive use of line resulted from their increased sensitivity which they arrived at by "experiencing" and "meditating". The Chinese use graceful rhythmic strokes in their letters and this too was discussed.

Then the children were given white tempera paint and a selection of colored construction paper. As they started to paint they were encouraged to use their brushes freely, to "concentrate" and "meditate" on the feeling provoked by each brush stroke. Emphasis was on experiencing each brush stroke and its relationship to every other brush stroke they put on their paper.

Although this was a new experience for them, the children were quick to arrive at a decision as to what was "right" or "not right" in their paintings. If a child expressed dissatisfaction he was immediately encouraged to try another painting. Gradually, through a number of exercises, the children became more sensitive to the variations in the line itself whereas up to this point line had been used in a fairly nondescript manner.

The children began to use black tempera and to try different combinations on other kinds of colored paper. When someone expressed doubt, possibly saying, "I don't know what I'm doing," he

was helped to evaluate his progress with questions like, "Which do you like best? Is this noticeably different from that one? What is the difference?" and "Are the strokes more different or less different here?"

Children who were not satisfied with leaving their paintings as designs were encouraged to make them into realistic pictures. Sometimes a question: "What do your strokes remind you of?" helped such a child. One boy made his design into a swamp scene. The graceful strokes he had on his paper became the tall grass growing out of the swamp.

The integration of art with social studies in a natural way gave the children a greater understanding and feeling for the Chinese people. Incidental to this study they learned how to use a brush more effectively, to improve line quality and develop better relationships between lines and colors. Generally there was an improvement in the artistic development of the work of all the children.

An exhibit of the children's work revealed a new vitality and a freedom of expression. They had developed an ability to control line and they displayed increased sensitivity to the qualities of different lines and their relationship to each other. In addition, this art lesson gave the children an opportunity to experience some of the internal struggle characteristic of creative artists. This is a valuable by-product of elementary art education.

One of the unfortunate by-products of "illustrating," on the other hand, is that the child is often misled into thinking that he is producing art. It is unfortunate for the child if he leaves school having had mainly this type of art experience. Under what circumstances would this child choose to work in an art media for his own personal satisfaction? How has he learned to be creative when he has been busy duplicating according to the demands of subject matter? And if he was not successful illustrating how is he to know that there might be other more personal and satisfying art experiences to delve into? It is doubtful that this child will have developed any kind of appreciation or sympathy for the work of creative artists of our day.

Art, like literature, is not about ideas. Art is concerned with the artist's experience of ideas and his presentation of them. I think it is time teachers in elementary art education rally forth to maintain the integrity of their art program.



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ALEX L. PICKENS

Associate Professor of Art Education
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■ Two bills to provide federal assistance to public schools are due Senate and House action in January. *Bill S8* would provide \$500 million in federal grants for school construction for each of two years and specifies that allocations be made among states on a 3-to-1 equalization formula based on income per child of school age, school-age population and the effort for school purposes in respective states. *Bill HR22* is a \$1.4 billion four-year program for building schools and increasing teachers' pay.

■ Over 380 U. S. High Schools have added Russian to the curriculum in the last two years and many more hope to soon. The critical shortage of teachers has been an obstacle to increasing Russian courses.

■ The Fund for the Advancement of Education has granted \$25,000 for a statewide cooperative program to increase Ohio high schools that offer college-level courses to superior students. The program attempts to promote acceptance by colleges within the state. Six state universities and 20 private colleges now grant placement to students who pass exams after having completed college-level work in high school. Students in only seven of the state's 1200 high schools took the exam in 1959.

■ Does size have something to do with quality in education? Many educators seem to think so. **Dr. James Conant** suggests that American high schools each should have at least 1,000 enrollment in order to have a comprehensive program. A poll of Phi Delta Kappa members revealed that 87 percent were in favor of eliminating high schools with less than 100 in a graduating class although the remaining 17 per cent maintained that there was no proof that the large high school was intrinsically better than the small one. Kowitz and Sayers, Associates in Education Research, point out in a study that a high school with less than 550 pupils is more expensive per pupil and provides a narrower scope of education than a school with a larger enrollment figure.

■ The past summer's list of visitors to the nation's capitol included 352 representatives of the teaching profession from approximately 70 countries of the world, together with a large U. S. delegation. Conspicuously absent were representatives of the Soviet Union and satellite nations.

The visitors were delegates and observers at the eighth assembly of the World Confederation of Organizations of the Teaching Profession. A week of special seminars and joint sessions with other international groups was followed by the regular sessions. **Sir Ronald Gould** of England served as moderator.

The theme of this first large educational conference to be held in NEA's new auditorium and one of the largest international teachers' conferences ever held anywhere was "Teaching of Mutual Appreciation of Eastern and Western Values".

The delegates (who could select translations from four languages with the special equipment provided) emphasized needs in education much the same as our own:

- (1) Better teacher education programs.
- (2) More personnel and facilities to serve growing enrollments.
- (3) Revision of curriculums, etc.
- (4) Money to finance all the above.

WCOTP has headquarters next to NEA building and collaborates (in non-governmental capacity) with the UN, UNESCO, UNICEF and other bodies seeking to improve education everywhere.

■ Started this fall is a three-year experiment designed to train Americans for living and working overseas at Syracuse U's Maxwell Graduate School of Citizenship and Public Affairs. This includes (1) 10 weeks of study on geography, cultural anthropology, American civilization and U.S. policy; (2) four-week stay in a "language house" and (3) four months abroad.

Also begun this fall, a new program in engineering for international service at Michigan State includes study of language, history, economics, geography and politics of the country in which the prospective engineer expects to work. This is a five-year program at conclusion of which the engineer receives both a BS and BA—a joint offering of the colleges of engineering and science and arts.

■ Invitations to the Golden Anniversary White House Conference on Children and Youth, to be held March 27-April 2, 1960, in Washington have been sent by **President Eisenhower** to 7,000 delegates in nearly 500 national organizations affiliated with the conference, the sixth held since its initiation in 1909.

■ NEA reports that nearly 5,500 teachers from the United States and 64 other countries will have participated, at the close of the current school year, in the U.S. Office of Education's teacher-exchange program which began in 1945. A total of 564 teachers from the U.S. and 39 other areas of the world are taking part in the 1959-60 program.

■ The results of seven years of research in handwriting were reported recently to the annual meeting of the Handwriting Foundation at the University of Wisconsin in Madison. A team of researchers, working with over

3,000 adults and children, discovered that handwriting speed and legibility are not related to intelligence, but that girls generally write more legibly than boys. The peak of an average student's handwriting ability is reached in the sixth grade, after which it frequently deteriorates as speed increases and specific attention to the skill itself decreases. Penmanship may then improve in high school, due to a motivational change and a recognition of the need for legible writing. Even so, the report said that most children write better than they will later on as adults. **Vigil E. Herrick**, professor of education at the University of Wisconsin and a director of the "Second R" project pointed out that since this learning process seems to reach its peak after the first few years, adults can improve their handwriting by going back to the beginning to learn a different system. The project was supported by the University of Wisconsin, the United States Office of Health, Education and Welfare and the Parker Pen Company.

■ American Federation of Teachers' 43rd annual convention in the fall touched on a number of sensitive issues:

Merit ratings—violently attacked, AFT claims the only way to attract young people to teaching is by offering a high wage scale and tenure.

Salaries—suggest Bachelor degree teachers' salaries start at \$6,000 and go to \$12,000 in eight years. Master's degree \$1,000 additional.

Discipline in classroom—passed resolution that state laws give teachers "reasonable freedom" to discipline (also urged help to local unions to oppose laws prohibiting use of force).

NEA stand on desegregation—NEA was assailed for "refusal to uphold" Supreme Court decisions on desegregation.

■ How young children see the printed word and whether the sight or the sound of it impresses them more are among the questions to be investigated during the next three years at Cornell University in Ithaca. Under the direction of Harry Levin, Associate Professor of Child Development and Family Relations, a study will be made of some of the basic processes which underlie the development of reading skill in five- and six-year-olds. The project is financed by the Cooperative



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Research Program of the United States Office of Education. Dr. Levin believes that new techniques of teaching reading may be developed when the researchers learn the nature of a child's early spoken language and its relationship to reading, how children respond to the printed and spoken word and the connection they make between reading and writing.

Safari

(continued from page 10)

Kodachrome slides were made of their own work and these were shown along with a selection of slides from the Cleveland Museum of Art collection. The Museum slides illustrated the animals they saw in the Museum and examples of fabulous animals in art work from museums in other parts of the world. It is surprising how much information, symbolism and content they discovered in their research.

A project of this sort, combining art appreciation and creative expression, has many values: First, it exposes the child to an area of imaginative subject material; second, through doing his own research work he becomes aware of the art expressions of other cultures and in other parts of the world. Third, if he is accustomed to creating his own visual expressions independently and in his own style he uses the art work he looks at and the literary descriptions he reads as inspiration for creative communication. He has no desire to copy what he has seen but the exposure to fine art at his own interest level gives him a widening source of inspiration and improves his level of taste. He no longer feels dependent on the ordinary visual clichés he sees in everyday mundane life: comic books and popular magazines. Not least among the values derived from such an experience are acquaintance and use of the Art Museum as a source of art appreciation experiences and as a stimulus for creative expression.

The enthusiasm and interest these young people had in this project was wonderful to behold. Their reactions emphasized that we must not neglect any of the arts with our high I.Q. children, just because there is pressure for time to spend on mathematics, science and the language arts. Science and art intellect and emotion are basic human attributes and should be interdependent.

Contests

(continued from page 11)

While these suggestions are not all-inclusive, they may serve as useful points of departure for initiating and provoking discussion and getting a preliminary draft statement on paper. Naturally, in the final analysis, a workable policy would have to be framed in the light of the particular needs and requirements of a specific community or area and in the light of the particular needs of the individuals who would implement the policy.

It is quite likely that no policy will ever do away with all contests and competitions. If this is true, and if contests are here to stay, perhaps some of these suggestions will prove helpful in arriving at measures that will at least protect art teachers from unnecessary abuse and coercion. It is further hoped that policies on competitions will help to shield learners from situations and circumstances which could conceivably be quite harmful—if not outrightly destructive—to their personal and aesthetic-creative growth.

Sermon

(continued from page 21)

of art education. First the children are encouraged to recall and express personal feelings about an experience they know well. The personal quality is encouraged by the teacher ("your very own snowmen") and permission is granted for variety and fantasy ("any shape you like"). Second, their attention is called to an expressive quality of color ("coldness") and the possibility of emphasizing contrast by use of light and dark colors ("What will make a white snowman show up best?"). Third, attention is called to shapes (the many shapes that snowmen can be, and the shapes that snow forms when it covers various objects). Finally there is the possibility of repetition used as a part of the design in the picture (repeating the shapes of snowmen and snow-covered objects).

In this way, through the expression of meaningful personal experiences, children may be guided to discover for themselves more and more about the various "elements of design"; and this discovery itself provides additional new and exciting personal experiences. These are a few of the implications to be derived from this one picture.

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A

A-Glow for Christmas, Dec. '59, p 14-15
Aiello, Constantine, Oct. '59, p 28-29; Dec. '59, p 16-17, 40
Allenson, Hazel S., Dec. '59, p 30-31, 42
Appreciation Through Action, Dec. '59, p 24-27
Arts and Craft Suppliers, Fall 1959 Directory, Sept. '59, p 47
Art Appreciation Series, see contents page of each issue
Art education, Jan. '60, p 28-29, 37
Art for the Jubilee, Oct. '59, p 33
Ashbough, Eleanor, Jan. '60, p 18-20
Audio-visual aids, see Books of Interest and Audio-Visual Guide

B

Batik, paper, Oct. '59, p 34-35
Beaufouef, Ivy D., Oct. '59, p 20-21
Beginnings Are Important, Nov. '59, p 17-19
Berg, Leslie and Martin, Jan. '60, p 14-17
Birkhead, Florence Van Eck, Sept. '59, p 23, 46
Block That Print! Jan. '60, p 24-27
Books of Interest and Audio-Visual Guide, see contents page of each issue
Books reviews, see Books of Interest and Audio-Visual Guide
Botticelli, Sandro, Dec. '59, p 18-19
Bradley, Mary, Dec. '59, p 28-29
Brookway, Edith, Sept. '59, p 30-33; Oct. '59, p 36-38; Dec. '59, p 20-21
Burgess, Mary Ravenel, Dec. '59, p 4-7, 40

C

Calder, Alexander, Nov. '59, p 26-27
Ceremonial Plaques, Sepik River, New Guinea, Oct. '59, p 26-27
Children's theater, Oakland, Calif., Sept. '59, p 23, 46
Christensen, Ethel M., Sept. '59, p 26-29; Jan. '60, p 28-29, 37
Christmas, Dec. '59, p 8-13, 37; p 14-15; p 16-17, 40; p 18-19, p 20-21
Classified Buyer's Guide, Eighth Annual, Sept. '59, p 48
Clay modeling, Nov. '59, p 22-25, 40
Clay's the Thing, The, Nov. '59, p 22-25, 40
Cole, Natalie, Oct. '59, p 6-9, 47
Contests, Oct. '59, p 30-32; p 33; Jan. '60, p 11, 41
Cox, Margaret S., Dec. '59, p 24-27

D

Day, Ronald N., Jan. '60, p 4-10, 40
Delany, Jack, Dec. '59, p 22-23
Della Bosca, Gina, Sept. '59, p 34-37
Drabinowicz, Stanley, Sept. '59, p 10-15, 44

E-F

Editor's Desk, The, Sept. '59, p 8
Enamel paint and starch printing, Sept. '59, p 30-33
Enameled glass, Nov. '59, p 20-21
Enameled Glass Jewelry, Nov. '59, p 4-9, 39
Etching, Oct. '59, p 12-19, 43
Fabric designs, Jan. '60, p 22-23

G

Generation (cast brass), Sept. '59, p 24-25
Giles Hopkins, Marionette, Sept. '59, p 18-19
Given the Wright Influence . . . , Oct. '59, p 36-38
Greenberg, Pearl, Sept. '59, p 16-17, 40
Gutekunst, Mabelle, Nov. '59, p 4-9, 39

H

Halloween, Oct. '59, p 40-41
Hansen, James, Oct. '59, p 10-11
Harwood, Florence Jones, Nov. '59, p 10-11
Hester, Larry, Sept. '59, p 18-19
Hobbs, Jack A., Sept. '59, p 20-22
Hoover, F. Louis, Nov. '59, p 17-19
Horse, The, Nov. '59, p 26-27
How-to Voodoo, Oct. '59, p 40-41
Hunt, Yvonne Parks, Jan. '60, p 12-13

I

Integration vs. Correlation, Jan. '60, p 28-29, 37
Introduction to Batik, An, Oct. '59, p 34-35
It's An Idea! Dec. '59, p 32-33

J

Jewelry, Nov. '59, p 4-9, 39
Johnson, Ivan E., see Books of Interest and Audio-Visual Guide
Junior Art Gallery, see contents page of each issue
"Just Like Gutenberg!" Nov. '59, p 12-13, 35

K

Kamelgarn, Leendert, Dec. '59, p 8-13, 37
Key Words, Oct. '59, p 39, 47
Kindergarten, Oct. '59, p 39, 47; Nov. '59, p 17-19; Dec. '59, p 30-31, 42
Kindergarten Corner, Oct. '59, p 39, 47
Klaeger, Max, Oct. '59, p 34-35; Jan. '60, p 30-33, 35
Kluck, Elen and Hank, Jan. '60, p 22-23
Knitting, Nov. '59, p 10-11
Koch, Ruth, Dec. '59, p 14-15
Kodak High School Photo Contest, Oct. '59, p 30-32

L

Leaf from the Police Blotter, A, Nov. '59, p 28-30
Lerman, Jack, Sept. '59, p 10-15, 44; Oct. '59, p 12-19, 43
Line and color, Oct. '59, p 6-9, 47
Line Can Be Beautiful? Oct. '59, p 6-9, 47
Linoleum block printing, Nov. '59, p 12-13, 35
Lithography, paper, Sept. '59, p 10-15, 44
Live Sculpture, Dec. '59, p 28-29
Look, Teacher, No Hands! Oct. '59, p 20-21

M

Madonna and Child of the Eucharist, The, Dec. '59, p 18-19
Marcuse, Dorothy, Jan. '60, p 21, 41
Mask-making, Oct. '59, p 40-41
Mobile in Glass, Oct. '59, p 10-11
Model house design, Oct. '59, p 36-38
Monotypes, Jan. '60, p 30-33, 35
Monotypes Introduce Non-Objective Art, Jan. '60, p 30-33, 35
Murals, Sept. '59, p 34-37
Murphy, Rose F., Oct. '59, p 39, 47

N

News from the Camp Fire Girls, Oct. '59, p 33
News of art education, see Professionally Speaking . . .
Non-objective art, Jan. '60, p 30-33, 35

O

Ocedek, Martha, Oct. '59, p 40-41
On Safari in Fantasy-Land, Jan. '60, p 4-10, 40

P

Painting, Dec. '59, p 4-7, 40
Paper mache, Dec. '59, p 28-29
Paper Panes Dress Christmas Windows, Dec. '59, p 8-13, 37
Paper Walls a Castle Make, Sept. '59, p 20-22
Paper Work on a Grand Scale, Sept. '59, p 34-37
Pickens, Alex L., see Professionally Speaking . . .
Pickens, Frances, Nov. '59, p 22-25, 40
Polynesian Influence, The, Nov. '59, p 14-16, 38
Prevetti, William R., Jan. '60, p 24-27
Professionally Speaking . . . , see contents page of each issue

R

Reed Defines Air Space, Sept. '59, p 26-29
Reserved for Youth, Sept. '59, p 23, 46
Robbins, Carol, Oct. '59, p 40-41

S

Sand casting, Nov. '59, p 28-30
Scheler, Armin, Sept. '59, p 24-25
Schreiber, Augusta M., Nov. '59, p 14-16, 38
Scrap printing, Jan. '60, p 12-13
Sermon on a Snowman, Jan. '60, p 21, 41
Shop Talk, see contents page of each issue
Slack, Norman E., Nov. '59, p 28-30
Sneed, Joanne M., Nov. '59, p 12-13, 35
Stained glass, Sept. '59, p 16-17, 40
Starchy Process, A, Sept. '59, p 30-33
Stitch in Time, A, Dec. '59, p 16-17, 40
Stitchery, Dec. '59, p 16-17, 40; p 35
Stitchery Starts in First Grade, Dec. '59, p 35
Stone, Margaret Winston, Jan. '60, p 18-20
Stone Age Departed—The Story of Paper Lithography, Sept. '59, p 10-15, 44
Story, Elizabeth, Dec. '59, p 35

T

Teen-Agers Split \$10,400, Oct. '59, p 30-32
Tending to Our Knitting, Nov. '59, p 10-11
Textile printing, Nov. '59, p 14-16, 38
Through Medieval Glasses, Sept. '59, p 16-17, 40
Time to Play or Time to Learn? Dec. '59, p 30-31, 42
To Break the Stereotype Stranglehold, Oct. '59, p 22-25, 43
To Each His Own, Dec. '59, p 4-7, 40
Too Young for Etchings? Oct. '59, p 12-19, 43
Tree Trimming by Jig Saw, Dec. '59, p 20-21
Two Petals (cast bronze) Sept. '59, p 24-25

V

Vaseline printing, Oct. '59, p 28-29
Vaseline Process Nets Two For One, Oct. '59, p 28-29

W

Wasserman, Burton, Oct. '59, p 22-23, 43; Jan. '60, p 11, 41
Way to Quick-Print, A, Jan. '60, p 18-20
What Shall We Do About Contests? Jan. '60, p 11, 41
What To Do With Old License Plate, Jan. '60, p 12-13
Woodcuts, Jan. '60, p 24-27

Y

Yee, Rhodora, Nov. '59, p 20-21

nd ws,
p. 20-
p.
Spak-
0
p 14-
7
on nts
26 9
6
4-1 . 38
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59, p
13-20
Paper
30-32
10-11
8
9, p 16-
Dec. '59,
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p 12-19,
9, p 20-
p 24-25
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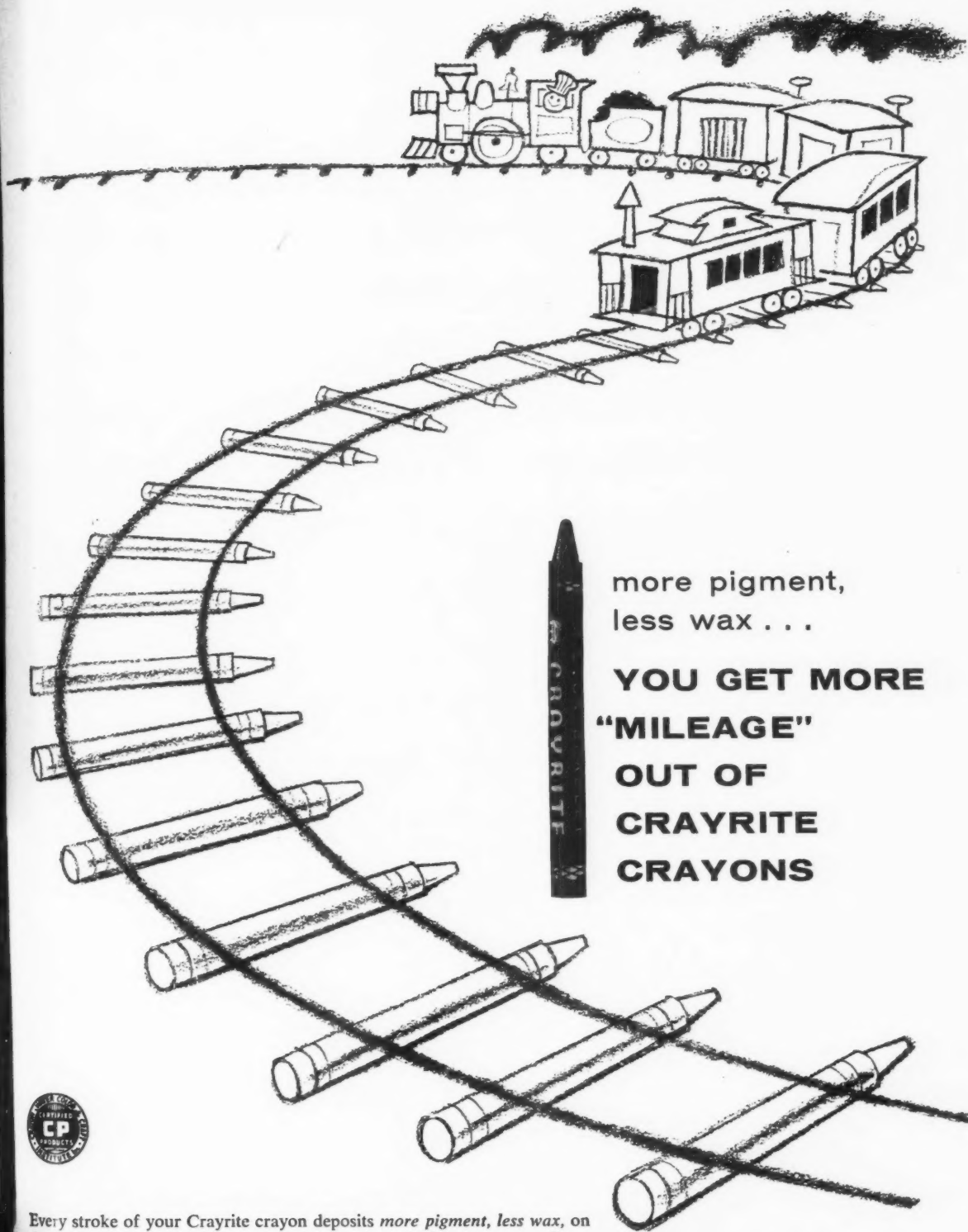
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